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A STUDY IN CONDUCTORS AND CONDUCTING.

I.—RICHTER AND MOTTI.

THE term conductor has been much abused. Not only has it been applied to the gentlemen who fail to stop omnibuses when we yearn to catch them, but also to everyone who has had a number of players or singers under, or not under, his control, from the gentleman who "conducts" (at a piano) a "band" consisting of the said piano, a violin and cornet, to the other gentleman who hires a band for a theatre, and sits conspicuously in more or less evening dress at each nightly performance, valiantly fiddling his way through the first violin part. It is only of late years that we English seem to have realized that there is such a thing as playing on the orchestra, that there is a wide difference both in kind and in degree between Richter and the average theatre or quadrille conductor. We do not propose to extend the terminology of the English language, else we might suggest that the person who plays on the piano being a pianist, on the violin a violinist, on the voice a vocalist, he who plays on the orchestra should be called an orchestralist, or (by the flippant) a bandist. In fact, the old confusion is so rapidly passing away that before long we confidently expect that the theatre and ball conductor will find some other name for himself, lest ignorant people associate him in their minds with such low foreign fellows as Mottl and Richter, Lamoureux and Colonne.

The main thing is that we now know that the real conductor plays on his band just as a pianist plays on his piano; that there is a technique of orchestra playing just as there is a technique of piano playing; that a real conductor must possess many of the qualities of the good piano player, and many that most piano players can and do get along without. We have been a long time in learning this lesson; but, after all, it was one that could only be learnt by comparing different conductors. So long as we only heard Mr. Manns we thought his superiority meant little more than that he was a good drill-sergeant; and even after Richter had played here for some years it was quite common to meet very excellent people who thought that his band played

well because he could handle every instrument in the orchestra, and show his man how the thing should be done. Before the advance of Mottl and Levy, Colonne and Lamoureux, this belief has perished miserably. These men do not pretend to be able to show the horn-player or trombonist how to play a scale in C sharp major; but all the same they get results comparable with those achieved by Richter; and when we perceived this we perceived also for the first time the true meaning of the words conductor and conducting; we saw that Richter's power lay in something else than in the facility with which he played many orchestral instruments. What that something else is we may easily understand after a brief study of the conductors we have referred to.

Richter's playing is so well known to all our readers that we need only mention its splendid breadth, solidity and richness; and above all its unvarying accuracy. To realize how broad, how solid, it is, we need only compare his rendering of, say, the Seventh Symphony of Beethoven with the same work as presented by Lamoureux. In the latter case we get surprising brilliance, fire, lightness and sparkle: all the gay impetuosity of the music may be felt to a degree that we never experience when Richter plays it. But we do not get from Lamoureux as we do from Richter the solemnity and weirdness of the Allegretto nor the mysterious tenderness of the Trio. To make another comparison, when Mottl or Manns gives us the same symphony we do not get Lamoureux's sparkle, but we do get the broad humour, the rollicking fun, the devil-may-care irresponsibility, as we never get them from Lamoureux or Richter. Again, neither from Mottl, Manns nor even from Lamoureux do we get the unflinching exactness with which Richter insists upon every phrase being played. These comparisons enable one to apprehend roughly both Richter's special quality and his limitations, these limitations being no other than the defects—if defects they may be called—inevitably attending his quality. And that quality is above all the "high seriousness" demanded by Matthew Arnold in all true art—a seriousness so high that it makes Richter look upon music as a religion which has for its prophets Bach and Beethoven, Brahms and Wagner, whose master-works must be approached in no mood of mere careless

oy, but with all possible earnestness, and indeed reverence.

Having thus inferred his attitude from his playing, we may ingeniously proceed to show from his attitude why his playing must needs be what it is. His reverence compels him to concentrate himself on the deeper side of the Masters' music; what they felt most profoundly—their finest and deepest tenderness, the awe and wonder in the presence of the terrors and conundrums of the world and life—it is his business to interpret. He passes over the mere prettiness of the great music, its picturesque aspects, its fun and uproariousness; for how can he stay to insist upon these when he has matters of so much greater moment, matters so much more earnest, to think about? The mood aroused in him by the Third, the Fifth, the Seventh or the Ninth Symphony makes him intolerant for the time being of sparkle, showiness and brilliancy; he leaves them to conductors who feel less poignantly the purely human essence of the great music. Indeed, his determination to reveal the emotion that informs that music might easily drive him to prefer truth to beauty, to play harshly and with ugliness, were it not that he has a subtle appreciation of sheer naked beauty, an intense love for it, a deep contentment with it, and knows that beauty is the highest kind of truth. It follows from all this that he is *par excellence* a Beethoven player; for Beethoven's music is the very voice of the human spirit. Richter has studied it until its profoundest and subtlest meanings have become apparent to him; when he plays it he has first rehearsed it with the utmost earnestness, making each player play every note with the reverent care due to inspired utterances; for he will no more put up with anything slipshod, any slurring over difficulties, than a fervent priest would allow his choirboys to play marbles during divine service.

And this brings us to his technique. He wishes to move his audience by the solemnity and depth of the music, its "high seriousness," its acute emotion concealed under an exterior, so to speak, of chaste beauty; and knowing full well that any restlessness or unnecessary excitement will mar his effect, he strives in the first place to beat time, to play upon his men, in such a fashion as to give them confidence in him, and not to worry them. He has worked up detail as far as he thinks proper at the rehearsals: at the performance he lets it largely look after itself. And so we get that feeling of breadth, of restrained strength, of deep and splendid calm: the conductor bends himself to the task of getting only what can be got easily before an audience, the strong lights and shades, the subtle variations of *tempo*. That is the most obvious part of Richter's technique; and no one should overlook the fact that his beat means something to every member of his band, that he has practised and observed until he has learnt how to make his men play softer or louder, faster or slower, with the smallest possible expenditure of effort on his own part. And in this lies the whole technique of conducting an orchestra.

At the first blush one might think that this definition excluded Mottl altogether from the category of great conductors; for, when he raises his burly form on tiptoe and spreads his mighty arms like the wings of a monstrous antediluvian bird, it almost looks as though he were making his men play softer or louder, faster or slower, with the greatest possible expenditure of energy on his own part. But when one has heard him play half a dozen pieces of different character one realizes that, after all, his efforts are not out of proportion to the effect attained. For as certainly as Richter seeks to reveal the deepest side of music does Mottl go after its most brilliant, forcible, and picturesque side. He has an appreciation of human

feeling, just as Richter has an appreciation of the brilliant and picturesque; but Mottl's love for the one is no stronger than Richter's love for the other. Gorgeous colour and seas of light, intense excitement and swift motion, flaming passion and dramatic contrasts, are the things Mottl revels in. He does not play the orchestra—he declaims on it: he is not an interpreter of other men's ideas—he is a virtuoso expressing himself. He has none of Richter's reverence for the master-works: he will play a vulgar Liszt fantasia with the same gusto as he plays the finale of the *Götterdämmerung*. He has no reverence—he is a nineteenth-century pagan; he approaches the great music without awe and respect; and he plays it, finding a deep joy in shouting to the world, This is what I feel! When he plays Bach, you do not hear Bach's voice; when he plays Gluck, you do not hear Gluck's voice; even when he plays Beethoven, you only hear Beethoven's voice now and again; and yet when he plays Wagner one realizes that here indeed is Wagner's voice—that, though an interpreter of no other composer, Mottl is the first living interpreter of Wagner. The explanation will be obvious to everyone who gives the matter a moment's consideration. Mottl's playing of Wagner is fine and true, not because he tries to interpret Wagner, but because he interprets himself; and no two men ever resembled one another more closely than Mottl resembles Wagner in the essential qualities of his artistic being. For, when we come to think of it, the love of light and colour, of rapid motion and whirling excitement, dramatic contrast and burning passion was Wagner's as certainly as it is Mottl's. If Mottl possessed the creative faculty, which he does not, he would find little to do; for what he feels and has to say Wagner felt and said before him. Mottl revenges himself by making Wagner's music merely the vehicle for the expression of himself; but Wagner wins after all, for when Mottl has expressed himself most completely all the world is remarking how completely he has interpreted Wagner.

His technique is in its way as fine and complete as Richter's, taking into account the end he has in view. Having none of Richter's religious earnestness, he does not endeavour to attain Richter's precision in detail; so long as a passage is exact enough to give the general colour and feeling he is content. What he does endeavour to attain is brilliancy in the highest lights, and with a view to make the brilliancy the more brilliant, he not only does everything in his power to get all possible noise out of his band at those high lights, but he also does everything in his power to keep his men subdued in the shadows and half-lights. Hence all the display, at the first blush excessive, of energy. He makes a considerable fuss, one must admit, but no one can say it is out of proportion to the result achieved; and, seeing that no other conductor gets his results, it cannot be denied that he gets them with the smallest (human) expenditure of effort. Only a demi-god could get them with less. Perhaps the essential difference between the two greatest masters of the orchestra—Richter and Mottl—is shown in the vigour with which the first insists upon every instrument following his beat, and the freedom permitted by the other. Mottl wants noise, vigour, gorgeous rich tone, and he knows that a bandsman who is preoccupied in watching every subtlest indication of his bâton cannot possibly let himself go and get out of his instrument all that can be got. So, in passages like the end of the *Tannhäuser* overture, he gives the trombones time to make every note speak out full, clear, rich and loud, and treats the rest of the orchestra as merely accompanying them; and when the violins or the flutes or the horns have a melody they are granted the same licence. Only a very stupid

unmusical person could mistake this freedom of the hand for lack of mastery on Mottl's part—it is the sign of absolute mastery, of the highest art, of the art that conceals art; and those of us who have been permitted to attend Mottl's and Richter's rehearsals will remember that Mottl takes as great pains to teach his players the true phrasing, tone-colour and intensity and *tempo* of each phrase before he gives them their freedom, as Richter does before he delivers them his final injunction—that they must take no freedom at all. Richter and Mottl has each his special end in view, and each his special modifications of the technique of conducting by which he attains it.

(To be concluded.)

THE BEETHOVEN PIANOFORTE SONATAS.

LETTERS TO A LADY.

BY PROF. DR. CARL REINECKE.

X.

(Continued from page 33.)

SHORTLY before the end of the first part (in *A* minor), and thus ten bars before the annulling of the original key-signature, is a passage which is often wrongly conceived, since the semiquavers of the right hand are played too isolated. They must, on the contrary, be joined on as close as possible to the succeeding chords of the left hand:—

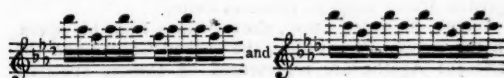


A similar passage is to be found in the *c* minor Trio from Op. 1, by Beethoven.



In the shakes which begin with the change of signature, a facilitation, certainly desired by many, is ensured if the lower note of the right hand (*c*), later on *d*), be taken over by the thumb of the left hand. When, after the Development section, Beethoven returns to the commencement, and requires the repetition of Great *C* and *D*, throughout sixteen bars, everyone will perceive how difficult it is to meet this requirement in *pianissimo*. This is because the hammer-heads in this region are very large and, accordingly, heavy, and so I have personally found it very good to make use of two fingers simultaneously for striking. It is, in any case, a harmless little "household remedy!"

From the 36th bar before the *Più Allegro*, there is an accompanying semiquaver figure in the right hand, which the Beethoven manuscript leaves an open question. I cannot decide for Bülow's reading, which alternates between



first, because the latter figuration appears to me somewhat trivial and paltry, and further, because Bülow has

inserted an arbitrary alteration in the bar in which this figuration appears for the first time, and which reads, quite unquestionably, as follows:—



In the so-called "Hammer-Clavier" Sonata, Op. 106, we shall see that Bülow is at times radically mistaken in his premises. He there reproaches the "Beethoven improvers" who had, with naturally correct feeling, corrected an obvious slip, with having degraded enharmonic ingeniousness to a chromatic triviality; and, behold!—Nottebohm, later on, proved to demonstration that Beethoven himself perpetrated this "triviality," and that the editors were quite in the right. We shall return to it again at the proper place.

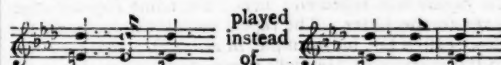
With regard to the four bars marked *ritardando* and *Adagio*, immediately before the *Più Allegro*, there is to be observed, (1), that the *sempre Ped.* is not to be taken literally, because the sounding on of *d* and *c* together can never produce a poetical, but solely an unlovely, effect; (2), that the *ritardando* must be given more effect to, in as far as one gradually prolongs the rests between the motives more and more a trifle—the motive itself, however, not too much slackened—by which means its impressive rhythm never gets lost, even in the *Adagio*. The variations which now follow must, as a matter of course, be played throughout in the same *tempo*, almost uniformly *piano*, and with a certain pious reserve. One must quite forget the pianist, so that neither can the second variation acquire a glimmering of Study style, nor the last, of bravura. That the left hand must often be made prominent by intelligent expression, I am almost ashamed to still mention to you. I have already mentioned in my former letters, that arpeggio chords ought never to be too slowly broken. The three bars of transition to the Finale corroborate this, for the melody therein is:—



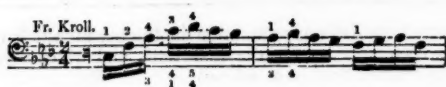
and were the chord at the pause broken slowly, the two notes, *a* and *d*, which belong together, would be too widely separated from one another. Therefore, *not* something like this:



At the beginning of the Finale one often hears—



and I beg you not to be offended if I warn you against such inaccuracy. In the warmth of feeling it may well happen that one does not attach the necessary importance to such instructions. For the principal motive, Bülow recommends a fingering which he owed to the late Franz Kroll of Berlin. It is indeed, in my opinion, the best of all the three fingerings which one finds prescribed, and I advise you, consequently, to let it be used:



In the 18th and 20th bars, after the first sign for repeat, is a very difficult passage, for which Bülow recommends the fingering:



which, however, I cannot recognize as a *facilitation*. If one does not want to entrust to the pedal the holding and continuance of sound of the upper *dp*, for a crotchet duration (which I consider legitimate and to be recommended preferably), the following way:—



might probably be worth a trial.

And now good luck to the study of this tone poem, which, to be sure, requires by rights an artist who has no further need of the advice of others. But certainly those may also venture on the work with honest industry and serious study, who gladly accept some hints, even from

Yours faithfully, C. R.

Interlaken, August 1, 1895.

(To be continued.)

THE DEVELOPMENT OF THE OVERTURE.

THUS stands the heading to Mr. Mottl's second concert at the Queen's Hall on March 30th. The programme consists of no less than ten overtures: the series commences with Handel and ends, of course, with Wagner. The intention is evidently to illustrate the various phases through which that particular form has passed from early days down to the present. The moment is, therefore, opportune to pass in brief review the changes which have taken place in overture, both as regards form and contents. To do so will prove profitable, and also, I hope, not uninteresting. And, first, as to form.

For all practical purposes Lulli may be regarded as the father of the overture. It is always convenient to have a starting-point; strictly speaking, however, no one man invented any particular form. In the earliest days of opera, the overture, entitled *Sinfonia*, *Toccata*, or *Intrata*, was very short and unimportant—an opening and nothing more. Lulli commenced with a short, slow introduction, which was repeated; then came a lively *fugato*, followed frequently by a second but shorter slow section, after which the *fugato* was repeated; hence the name *Reprise* often given to the latter. The repeat sometimes included the slow section (as, for example, in *Alceste*), sometimes not. In the overture of Handel's opera *Alessandro*, also in his oratorio *Judas*, we find the short *Lentement* section excluded from the repeat of the *fugato*. According to the article "Overture" in Grove's Dictionary, the "Lulli" overture occasionally had one or more dance movements after the *fugato*; such, however, is not the case in the eight or ten Lulli operas with which I am acquainted.

Mr. Mottl has given no illustration from Lulli, but begins with one from Handel—namely, the fine overture

to *Agrippina*, the second Italian opera produced by the composer at Venice in 1708. Handel certainly took Lulli as model in so far as slow introduction and lively *fugato* were concerned, but the *greater* number of his overtures include one or more dance movements; *Rodrigo*, indeed, has no less than seven (Gigue, Sarabande, Matelot, Menuet, Bourrée, Menuet, and Passacaille).

After Handel, the next name of importance is Gluck. By his time, however, the old *fugato* had given place to a movement in sonata-form, with or without—mostly with—slow introduction. This form, with its first and second subjects, led very naturally to the plan adopted by Weber of using themes from the body of the opera. And Beethoven in his "Leonore" No. 3, although writing a tone-poem of intense dramatic character, was not tempted to break with tradition. Let me add, by way of digression, that much of the meaning of that overture is lost unless it be compared with the original version of the opera; for instance, the "three notes," which form so prominent a feature in the overture, are specially connected with both Leonore and Florestan in a recitative before the great duet "O namenlose Freude," an important recitative which was afterwards eliminated from the work. Even Wagner, as may be seen in the three overtures of *Flying Dutchman*, *Tannhäuser*, and *Meistersingers* selected by Mr. Mottl, in spite of certain modifications dictated by dramatic necessity, submitted to that form.

Secondly, the overture as to its contents.

The relation of the prelude to the play is a feature of great, nay, special, interest in the evolution of the overture. The dedication of Gluck's *Alceste* is often regarded as the first step in defining the proper aim and meaning of the overture. "It ought," says Gluck, "to indicate the subject and prepare the spectators for the character of the piece they are about to see." But Mattheson, many years previously, had expressed himself in a similar sense. Even in Lulli's *Alceste*, surely the opening bars of the overture prefigure the funeral music which is played after the voices have sung "Alceste est morte!" There are two ways in which an audience may be prepared for the piece it is "about to see." The mood or, rather, moods of the overture-music may be in keeping with the chief personages or even events of the piece; or direct allusion may be made to such by means of themes or figures associated with them in the body of the work. The first of these methods may be traced in many of Handel's overtures. Gluck employs both methods, as, for example, in his *Iphigénie en Aulide*, an overture held by Wagner in highest estimation. The introductory bars are taken directly from the first scene of Act I; in what follows, the music clearly conveys its own meaning—that is, if taken at the moderate pace desired by Wagner—although there is no actual "fate," no "Iphigenia" motive to satisfy those who require letter as well as spirit. In his *Don Juan* overture, Mozart, who was undoubtedly strongly influenced by Gluck, also exhibits mood; excepting at the opening, where there is direct allusion to the culminating moment of the play. The overture to Rossini's *William Tell* offers, by the way, a striking instance of strong relation to the opera without direct reference: the *Rans des Vaches* gives local colour; the *Storm*, appropriate atmosphere; while the spirited *March* suggests patriotic feeling.

Weber, as stated above, drew themes from his opera. In the *Freischütz* overture, the wicked Caspar and the innocent Agathe are represented by themes specially associated with them, and the fiend, Zamiel, by his *motif*, which afterwards plays so conspicuous a part in the opera.

Beethoven's "Leonore" No. 3 gives a wonderful tone-picture of the drama: Florestan in his dark dungeon, the faithful and intensely anxious Leonore, the trumpet-call announcing the hour of deliverance, and the closing hymn of joy and thanksgiving. It was even more from this noble overture, with its masterly workmanship ever strengthening feelings than from Weber that Wagner drew inspiration when writing the *Meistersinger* overture. It was from *Leonore* that the younger master received the "golden earnest" of his new art. To surpass the musician Beethoven was impossible; yet by clever modification, not abandonment of sonata-form, Wagner, at any rate, from a dramatic point of view, achieved still higher results.

Besides overtures of operas and oratorios, pieces have been written in overture form, and, though bearing that title, they are yet independent—that is to say, do not stand at the head of any work. Thus, for instance, Beethoven wrote his Overture in C (Op. 124) for the opening of the Josephstadt Theatre, Vienna, in 1822; Wagner, a "Concert Overture—ziemlich fugato," performed at Leipzig in 1833. Schubert, too, wrote several overtures as pianoforte duets, probably because either time or occasion was wanting to score them.

A modern composer who specially distinguished himself in such pieces was Mendelssohn, whose *Hebrides* overture, selected by Mr. Mottl, is not only one of the composer's most characteristic works, but one of the best specimens of this *genre*. Berlioz is another composer who is laid under contribution: the programme includes his characteristic *Le Roi Lear*. As a rule, such independent overtures bear a title, and they are therefore intimately connected with the much-vexed question of programme-music.

J. S. S.

LETTER FROM LEIPZIG.

THE old Gewandhaus with its famous concert-room having been pulled down, a new edifice styled "Städtisches Kaufhaus" has been built in its place; this contains a concert-room which surpasses the old one as far as architecture is concerned, but does not equal it in acoustic qualities. This new room will seat over 900 persons, and was inaugurated on February 2nd in the presence of his Majesty the King of Saxony. The concert for the occasion was given by the Conservatorium; Beethoven's overture, "Zur Weihe des Hauses," and a rather weak overture by Raff (Op. 103) were well played by the orchestra under Capellmeister Hans Sitt. The soloists were Miss Constance Erbiceau, from Bukarest, who played Schubert's "Wanderer" fantasy; Miss Cécilie Nitzulescu, likewise from Bukarest, who was heard in Vieuxtemps' "Ballade et Polonaise"; and Herr Rudolf Krasselt, of Baden-Baden, who excited special interest by his rendering of Chopin's "Notturmo" and a Tarantella by Popper.

The eleventh Gewandhaus concert brought a first performance of Smetana's symphonic poem, "Aus Böhmen's Hain und Flur." The work contains many pretty passages, but does not impress us as a work likely to retain its place in the concert-répertoire. The other orchestral items were the always welcome Symphony in D minor, by Robert Volkmann, and the "Waldweben" from Wagner's *Siegfried*. Mlle. Camilla Landi, from London, was the vocalist, and she found a hearty welcome; she sang songs by Gluck, Saint-Saëns, Tchaikowsky, Salvatore Rosa, and W. de Fesch, and was enthusiastically applauded.

The novelty at the twelfth Gewandhaus concert was a Serenata in C major for string-orchestra by Robert Fuchs; the work is fresh, flowing, and effective, and was well received. Fräulein Clotilde Kleeberg played Chopin's Concerto in F minor, Bach's Italian Concerto, and Mendelssohn's Presto (from Op. 7) with well-merited success, and the orchestra contributed Schumann's B flat major Symphony and Beethoven's "Leonore" overture, No. 2.

The thirteenth Gewandhaus concert also brought a novelty—a fragment from Gustav Mahler's third Symphony, entitled

"Was nur die Blumen erzählen," a work from which we were unable to gain any thorough enjoyment. The chief items of the concert were Tchaikowsky's Symphony in E minor and Brahms' "Academic" overture, both excellently performed. The soloist was Mlle. Sophie Jaffé, from Paris, whose rendering of Vieuxtemps' fifth concerto, Romance by Rubinstein, and "Souvenir de Moscou," by H. Wieniawsky, caused quite a storm of applause.

The fourteenth Gewandhaus concert, although dedicated to the memory of Franz Schubert, produced but few of that master's works—viz., the C major symphony, and eight songs interpreted by Dr. Felix Kraus, of Vienna, who has become quite a favourite here. The other orchestral items were Beethoven's *Coriolanus* overture and Mozart's Adagio and theme with variations from the Concertante quartet for oboe, clarinet, horn, and bassoon, with orchestra accompaniment.

The fifteenth Gewandhaus concert was honoured with the presence of his Majesty the King of Saxony, and the programme contained the overture to *Anacréon* by Cherubini, Mendelssohn's Violin Concerto, played by Herr Alexander Petschnikoff, Weber's "Auforderung zum Tanz," orchestrated by Berlioz, and Brahms' second symphony. We were disappointed with Herr Petschnikoff's interpretation of Mendelssohn's Concerto, but the orchestral numbers were all highly satisfactory.

The sixteenth concert was notable in that Herr Paderewski appeared for the first time at the Gewandhaus. His extraordinary qualities are well known, and showed at this concert to best advantage in his own Polish fantasia for pianoforte and orchestra. The orchestra gave Beethoven's eighth symphony, Weber's overture to *Oberon*, and two numbers from Rubinstein's ballet *Die Rebe*.

At the theatre a little novelty has been produced, entitled *Das Wetterhäuschen*, by Rost, set to music by Selby. The idea of the whole is original and pretty, and the music leaves a favourable impression, which is not in a slight degree attributable to the fine rendering it received by Fräulein Osburne and Herr Franck. On Schubert's birthday his one-act opera *Der häusliche Krieg* was given, but much to its detriment, since, in our opinion, it was turned into a farce.

The Liszt-Verein has been very active, and had a preliminary Schubert celebration already on January 23rd, when Frau Sophie Menter and Frau Schumann-Heink were the principal executants, the programme consisting solely of works by Schubert. On the 27th January followed the sixth concert of this Verein, conducted by Capellmeister Rafael Maszkowski from Breslau, the principal works being Liszt's *Dante* symphony and the *Meistersinger-Vorspiel*. The violinist, Herr Flesch, proved himself a gifted young artist in a pleasing performance of Saint-Saëns' B minor Concerto. The singing by Fräulein Dietz of some songs by Richard Strauss and Liszt was less satisfactory.

The Philharmonic concerts under Herr Hans Winderstein have been continued, and there have been many other good concerts which we were unable to attend.

Correspondence.

ON DILETTANTEISM IN MUSICAL CRITICISM.

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR EDITOR,—In the February number of the MONTHLY MUSICAL RECORD, you review "Criticism on the Criticism of Music" (by Roentgen Ray). May I point out to you that in the January number of the *Neue Deutsche Rundschau* (published by S. Fischer, Berlin) appears the first of the letters (written between the years 1832-1848) of Otto Nicolai, composer of *The Merry Wives of Windsor*, to his father, the Music-Director Carl Nicolai? The letters may justly claim a high value as additions to the musical history of that time; but there is one among them, dated from Frascati, September 19th, 1834, in which Otto Nicolai makes merry over those dilettanti in literary and official circles who are always wanting to lay

down æsthetic laws for professional artists, which forms an interesting contribution on the subject of amateur criticism. The names which Nicolai mentions are not forgotten even now. We give below the most important passage, which shows clearly enough that complaints about the meddling of amateurs in artistic matters, and especially in art criticism, are by no means of recent origin. Nicolai writes:—

"When Goethe makes Mephistopheles say to the dilettanti whom he meets upon the Blocksberg, 'This is quite right—this is just the place for you!' he was certainly not far wrong; but when the dilettanti begin to set themselves up above all artists, and even want to rule over them, that is absolutely barefaced and infernal."

"When these nondescript individuals amuse themselves a little with Art, and when Art with divine beneficence deigns to shed on them also a few of its heavenly rays, we will not be jealous—but they must be content with that. I must confess that I have a strong antipathy to those who are really only dilettanti, and who, nevertheless, want to scribble themselves into a position of authority in the musical world—such as Winterfeld* in Berlin, Thibaut† in Heidelberg, and Weber‡ at Darmstadt. These councillors, attorneys, etc., must, as I suppose, have employed their time in studying law, or whatever it may be, and this must, of course, have been their chief occupation; and after that, in their leisure hours, which other people employ in digestion, they busy themselves with music, at first rather for recreation than out of real interest (which, indeed, only arises later, out of conceit, when they begin to scribble)—and then they expect to stand upon a platform, and display their learning in thick books, and therein to trumpet forth the information that every artist living is an ignoramus, and that they alone have found out the true wisdom, not indeed through sounds, but through letters. At all events, a man must possess unutterable and abominable arrogance before he can believe that he has learned, in his leisure hours, to know more of an art than those who have consecrated their whole lives to it."

"This assertion, which these gentlemen express so clearly in their instructive dissertations, shows that they think they have more intelligence in their little finger than the artists have in their whole head. And even if it really happened that they had attained to correct judgment about many things, more correct, perhaps, than that of many musicians, none the less they are, and must remain, only amateurs, and music can never be to them what it is to an artist."

"For what is it to be an artist? It is not to earn one's bread by art. To my mind, that man is an artist who consecrates himself to art utterly and entirely, with all his thoughts and feelings, with all his zeal and all his love, with all he is and all he has. And it is this self-sacrifice that makes the artist, even if he be too weak to reach the goal."

"That is the consecration, and amateurs can never share the feelings of the artist who thus sacrifices himself. It must be that artists are too busy with their own creations (upon which those amateurs look down very scornfully) to be able to express their feelings in sarcastic answers; or that they are too good or too proud to join the ranks of the scribblers; or, perhaps, that they know better how to string notes together than words, just as in old times the

noble knights and troubadours were more skilful with sword and lute than with pen; otherwise these chatters would not be so clamorous. Ah! that has taken a load from my heart! I have had it on my mind for a long time that I wanted to pour forth my wrath about this! Forgive me, my dear father, for doing it in a letter to you, for this subject is, I am sure, loathsome to you also. But the Truth shall endure, and the Beautiful be recognised, whether the dogs bark or not! If you should think any of these ideas too violent, do not, I beg of you, tell me so when you write; I cannot bear the idea of finding in you, even in the smallest particular, an advocate of this arrogance. But it would do me good to read a few words showing that you agree with me on this point. I cannot tell why, but I care more to please you than all the connoisseurs in the world. I often scorn the opinion of even the most learned among them, whereas if you think well of any of my work, I am proud of it!"

VERITAS.

DEAR MR. EDITOR,—While thanking you for showing me the above letter, you will perhaps be kind enough to permit me to point out that, interesting though it is, it treats of criticism entirely from the composer's point of view. Now, the composer's point of view is an important one; but still, not quite so important as many people seem to think. Composers, as a rule, are as indifferent to the criticism (of their works) which appear in the newspapers as they are to the criticisms that are uttered in all sincerity by their friends. The points of view taken by lovers of literature and lovers of music are, in my humble opinion, of vastly greater value. In large towns it is impossible for busy men to hear every new artist and every new work that comes out, and they must, to a certain extent, be guided by the notices they read in their morning paper, and to an even greater extent by the articles they read at their leisure—generally on Sundays—in the weekly papers. The literary man wants well-written criticism, because now that so much has been said well, almost finally, about the other arts, music offers a new field, a field which, despite the efforts of Schumann and Berlioz has scarcely been worked at all as yet. Now, "Roentgen Ray"—and your reviewer, who agreed with him—declared that musical criticism was in a pretty bad way. But is this true? In one sense it may be; for of late years the critics seem to have devoted more labour and skill to criticising one another rather than music. This was, perhaps, the inevitable result of a memorable bomb thrown in the *Fortnightly Review* in 1894; for the most patient could scarcely be expected to hold his peace when he was told that he knew nothing about literary style, little more about music, and was, in a word, not a critic at all, but merely a reporter. However, the wars ought surely to be over by now; critics of both schools, the old and the new, ought to bend themselves in all seriousness to the task of showing their respective worths by doing the best work that is in them, instead of ceaselessly wrangling with one another. It is with no intention of erring in this way that I beg to be allowed a few words on "Roentgen Ray's" pamphlet. I only wish to suggest a few principles of criticism and a few rules to be observed by all who read newspaper criticism; and "Roentgen Ray's" delusions and illusions form a convenient peg on which to hang these.

I take "Roentgen Ray's" definition of a piece of good criticism to be the lowest I have yet come across. Here it is:—

"The opinion of a critic should be a subtle blend begotten of those standards given forth from a multitude of musical minds, which he is able to acquire and distil down to an expressible and

* Carl von Winterfeld, Geheimer Obertribunalrath in Berlin (1784-1852), and author of numerous works on the science of music.

† Anton Fr. Justus Thibaut, Professor of Law in Heidelberg (1774-1840), and author of the well-known work "Purity in Musical Art."

‡ Gottfried Weber, Grand Ducal General State Attorney of Hesse, and author of an "Essay on a Regular Theory of Composition."

comprehensible quantity, together with the standard of his own knowledge and prophecy. It is necessary for him to take into account the standard of others, for otherwise he would not be acceptable, and would lose his professional entity as a tolerable critic; and he must have sufficient knowledge and power of prophecy to have a leading voice, and to know whither he should trend. He must be like a leader of a flock of sheep that takes into account the inclinations and tendency of the rest, and combines this with his own instinct and superior knowledge.

To realize the downright folly of this, fancy for a moment that instead of a piece of music it is a soup or a pudding about which we are anxious to have the critic's opinion: would anyone in the full possession of his senses ask that the opinion of the critic should be a subtle blend begotten of those standards given forth from a multitude of culinary minds? Would we not rather jeer at the culinary critic who had no palate of his own, and who pretended—for it could obviously be nothing more than a pretence—to like what he found that others liked? I myself would deny the title of criticism to criticism so manufactured. Surely criticism, to have any value, must be the full, perfect and unrestrained expression of a critic's feeling about the art he is judging. Knowledge, of course, counts for much in discussing the technical aspect of any art; but as soon as we leave the purely technical aspect and come to the æsthetic and emotional aspects, the critic has no guide whatever beyond his sensations; and the most direct way of letting his readers know how he values the particular piece of art he is criticising, is to find an expression for what he has felt. I contradict "Roentgen Ray" flatly at the outset; and I lay this down as a first principle—that a piece of criticism is an honest expression of someone's feeling about a work of art. The questions which next arise are questions which could easily settle themselves. It is evident that unless the critic is technically equipped he will be found out so soon as he touches technical criticism; while though he be never so well technically equipped, unless his intellectual and emotional endowment be complete, he will be unable to touch on the higher criticism without stultifying himself.

I am sorry that your able reviewer did not devote more space to "Roentgen Ray's" general black-washing of the musical profession. It is unfortunately true that there are many cliques, and feuds between cliques, in the musical profession; but who honestly believes that all musicians hate one another, or that they are incapable of thinking or saying a fair thing about one another? This point is important; for "Roentgen Ray" alleges that a good deal of bad criticism is a result of particular editors being under the influence of particular composers. He gives an instance:

"A well-known critic once observed to me, as we walked away from a concert, referring to a distinguished composer, 'I think he is the best British composer we have, but I dare not say so, the editor would jump down my throat; he stopped me the last time because I became somewhat highly eulogistic over him.' And why might the editor object to the truth being spoken? Because it might suit some and offend many others: the green-eyed monster, referred to in the last chapter, is thoroughly understood by your shrewd and circulation-increasing editor."

The present writer has said many unkind things about his critical colleagues, and many more about the musical cliques; but an experience of some years on journals of various and varied reputations, from the lowest to the highest, leads him to be utterly incredulous about this little anecdote. It is true that the editor, or more often the manager of a paper, occasionally interferes to prevent a popular favourite receiving a slating; but never within my experience did editor or advertisement manager step in to prevent a critic praising whom he pleased. The critical phenomena observed by "Roentgen Ray," so far as they are produced by unworthy motives, are oftenest

the result of a critic being himself in intimate contact with one clique or another. But we are bound to say that the discrepancies of criticism are due in an overwhelming majority of cases to nothing higher nor lower than the discrepancies of different minds. No two critics ever did or ever will think or feel alike on any piece of art. How can we expect it, when no two scientists ever agree about a scientific problem which compared with the illusiveness and intricacy of a piece of music is as plain and simple as a multiplication sum? Until the socialistic era arrives and we all live in barracks, and wear clothes of one uniform cut, and hats of one make, and are known by numbers instead of names, our opinions and feelings about art will be as diverse as our clothes, hats and names. And it is good that this is so: a world in which all men felt and thought the same would be unendurably dull. The only person who suffers from the world being as it is, is Mr. "Roentgen Ray's" impossible "distracted reader [who] as he ranges over a bewildering chaos of contradictions in his handful of cuttings is truly to be pitied when he exclaims, 'Whom am I to believe?' It were better a newspaper were never seen than that such vexings should ever rend the hearts of the honestly hopeful." If such a person exists, let him study the following rules for readers, and endeavour to attain to a clearer and saner view of things:—First, believe every critic to be honest till you find him to be dishonest; second, believe him to be naturally and inevitably biassed, and when you perceive his bias, make allowance for it, to the end that you may get a true notion of the art-work he is criticising; third, neither pin your faith on one critic, nor suffer yourself to be distracted because critics differ as widely as doctors; on the contrary, read all sorts of criticism, trying to keep your temper, trying also to get your own individual view of the thing written about from thus looking at it through various temperaments; lastly, remember that to the best critics criticism has always been, and will always be, simply a medium of expressing their own quality, that the best critics care little whether you agree with them or not, and the best readers of criticism are those who care least whether their favourite critic agrees with them or not. Having studied these rules the intelligent reader may be in a position to avoid bad temper, and even to derive a certain amount of pleasure from musical criticism.

These are the suggestions that my native impertinence and acquired temerity lead me to make; and I hope that to one or two of your readers at least they may not be without a value.—Yours, faithfully,

A MUSICAL CRITIC.

OUR MUSIC PAGES.

IN direct contrast to the sturdy strains of the patriotic British hymn appearing in our last issue, we this month present our readers with a sentimental song of a more German type, from the pen of Mr. Richard Gompertz (so well known as the leader of the unsurpassed Quartet). Instead of the cheerfulness which characterized the former, in the latter a tinge of romanticism and melancholy prevails, as well befits Heine's "Wand' ich in den Wald des Abends," or, as its English title runs, "When I wander in the twilight." For the English dress in which the poem appears, by the way, Lady Macfarren is responsible; and her version fits the music so admirably that it would be hard to say whether it was composed originally for the German or for the English words. It may be added that this song is taken from a series of three books, containing "12 Lieder" by Mr. Gompertz, No. 8831a, b, c, in the Augener Edition.

Reviews of New Music and New Editions.

Studies and Pieces contained in the Syllabus of the Associated Board of the Royal Academy of Music and the Royal College of Music for Local Examination in Music, 1897. Supplement to Syllabus B. Elementary School Examinations: Exercises by Schmitt, Major Scales, Broken Chord Passages; Studies by Czerny; Pieces by Beethoven and Schumann. (Edition No. 6129; net, 1s.) London: Augener & Co.

THE exercises and pieces in this book have been carefully revised and prepared for the use of candidates for the new elementary school examination mentioned above. It is complete in every respect, and apart from the special object of its publication, supplies teachers with sufficient material for a term's work. It always occurs to us that these examination books, in which all the studies and pieces are specially selected for a certain grade, form a capital library for training work in schools.

Petites pièces caractéristiques pour piano. Par GASTON BORCH. Op. 49. (Edition No. 6071; net, 1s.) London: Augener & Co.

THIS book contains four short characteristic pieces for the pianoforte, entitled, I. Chant de la Bergère; II. Sarabande; III. Le Hautbois du Berger; IV. Chanson et Danse norvégienne. There is no difficulty in recognizing the distinctly Norwegian spirit animating all four pieces, since there are few musically inclined people who do not know and appreciate at the fullest the charming smaller pieces by Grieg, with which these may favourably compare. Like those of that popular composer, they are lyric in style, touched with many a quaint turn both in the melodies and harmonic progressions. Take, for example, either No. I., the song of a shepherdess, or No. III., a simple pastorale or melody representing shepherds' music on the Schalmey. The simplicity of both lends an interest to them natural to this style of composition. The Sarabande, No. II., is a pretty piece of four-part writing, and in No. IV. the change from the song to the dance forms a happy contrast.

3me Valse Caprice for the Pianoforte. By GASTON BORCH. Op. 48. London: Augener & Co.

OF the several pianoforte solos which appeared among the novelties for February this one is the most brilliant and attractive. The composer knows how to write effectively for the instrument, and does so apparently without effort. The harmonies are well chosen, and there is plenty of life and spirit in the piece from beginning to end. We recommend it with confidence to the attention of pianists.

Abendlied (Evening Song). For the Pianoforte. By ARNOLD KRUG. Op. 62.

Walzer. For the Pianoforte. By ARNOLD KRUG. Op. 63. London: Augener & Co.

THE first of the above pieces for pianoforte solo is a "melody" in a flat major, with an accompaniment of broken chords for the right hand. For this reason it will gain the approbation of teachers, and as there is no difficulty of execution to overcome, it will be useful to players in the earliest stages of progress. The second piece (*Walzer*), although a degree more difficult, is still well within the range of those who are not advanced players. It partakes more of the style of a dancing valse than is usual in salon music of this description. The

composer has given us two pieces which deserve commendation.

Ländlicher Tanz (Rustic Dance). For Pianoforte. By FRITZ KIRCHNER. Op. 690. London: Augener & Co.

THE above pretty little sketch of Kirchner's will be appreciated by young beginners. It is easy to read, easy to play, and, like all his pieces, has the merit of being just the kind of piece that juvenile pianists will render with satisfaction.

Legend from the Concertstück. For Violin and Orchestra. By S. COLERIDGE-TAYLOR. Op. 14. Arranged for Violin and Pianoforte by the composer. (Edition No. 7353; net, 1s. 6d.) London: Augener & Co.

WE have to compliment the composer, Mr. S. Coleridge-Taylor, on his effective transcription of the "Legend" from his concert piece for violin and orchestra, Op. 14—a romantic composition of an elevated character, powerfully harmonized—well deserving the appreciation of advanced players who possess sufficient experience and ability to interpret such a work. We fancy it would repay an artiste to render the "Legend" in public, either in the present version, or in its place along with the rest of the Concertstück, and we trust it may receive such attention as it fairly merits.

Six Easy Pieces for young Violinists. With Pianoforte Accompaniment. By ALFRED MOFFAT. (Edition No. 7525; net, 1s.) London: Augener & Co.

MR. MOFFAT'S six easy pieces for violin and pianoforte, entitled: "Evening Song," "Little Waltz," "Lu laby," "In the Gondola," "March," and "On the Swing," are intended for young beginners. The easiest keys only have been chosen, and the melodies themselves are of the simplest description. In spite of the large number of similar pieces with the same object already in print, these will certainly find a place in the teacher's repertory on account of their tunefulness. The author has deemed it advisable to finger every note of the violin part.

Six Easy Tone-pictures for Violoncello and Pianoforte. By G. GOLTERMANN. Op. 118. (Edition No. 7690; net, 2s.) London: Augener & Co.

THESE pieces are not new to violoncellists—they appeared some time ago in a folio edition, each piece separately. At that time we were very favourably impressed by their musicianly style, and since then their value as instructive pieces, apart from their melodious nature, has increased their popularity. Hence, no doubt, the publishers have seen the advisability of issuing this new and complete edition at a popular price. To those who are not already aware of the existence of violoncello music so easy and attractive, the name of Goltermann should be a sufficient recommendation.

Select Studies for the Viola, taken from the works of Campagnoli, Mazas, Corelli, Kreutzer, Spohr, Fiorillo, Wenzel Pichl, Rode, and Gaviniés; in progressive order, phrased, fingered, and arranged by EMIL KREUZ. Book I., 30 Elementary Studies in the first position, with accompaniment of a second Viola. (Edition No. 7657a; net, 1s.) London: Augener & Co.

A NEW series of five books of *Select Studies* for the viola, taken from the works of celebrated composers of violin music, promises to be a useful and entertaining collection, if one may judge from the contents, etc., of Book I., which made its appearance last month. It contains thirty studies by Campagnoli and Mazas—two acknowledged masters in this line of composition—with

accompaniment of a second viola, commencing with an exercise on the open strings, and proceeding gradually to elementary studies in the first position. The scales of C and F major in whole notes, and the intervals from a third to a tenth, also appear in the early part of the book. The second viola, intended for the teacher, is naturally a great support to a beginner, training the ear, and ensuring attention to the correct time of the piece, besides inducing the pupil to intonate correctly by force of example. The signs of bowing, etc., are fully indicated in three languages, and altogether there is no reason to suppose that the book will not give general satisfaction.

Alexis. A Cantata for Tenor Voice, with Pianoforte accompaniment and 'Cello obbligato. By JOHN CHR. PEPUSCH. A new arrangement by Dr. CRUISE (of Dublin). Mayence and London: Schott & Co.

DR. PEPUSCH was Handel's predecessor as organist and composer to the chapel of the Duke of Chandos, at Cannons, and he is said to have "retired gracefully" in favour of the younger master. Though not the equal of Handel, Pepusch was a skilful musician, and the Cantata under notice once enjoyed considerable favour. The music has quaint charm and simplicity, and well deserves revival. The work is fairly long, and, as Dr. Cruise himself suggests, may be cut: the cutting, whether of old or new music, is always a matter more or less dangerous; in this case, however, little or no harm is done. The arrangement by Dr. Cruise includes a pianoforte part written out from the original figured bass. He speaks of the *obbligatos* played in days past by Lindley, Elsner, and others. We conclude, therefore, that each performer made his own part, and that the present obbligato is from the pen of Dr. Cruise; it may be effective, though in places it is certainly modern.

Operas and Concerts.

THE CARL ROSA COMPANY IN LONDON.

THE Carl Rosa Opera Company has lately been with us in London; and London, far from being set on fire, showed the greatest ignorance, or at any rate unconcern, about the presence of such distinguished visitors. We do not propose to mock and scoff at our visitors immediately after they have turned their backs. We think their visit a very excellent thing. It is good to have *Die Walküre* and *Die Meistersinger*—especially the latter—in English; it is good to realize that there are English artists capable of doing it. It would be good both for London and for the Rosa singers if they came oftener and stayed longer. The mere name they go under—the name of a man who did so much for English music, and did it in so wise a fashion—alone would induce us to treat them with kindness; and the fact that so many of them are genuine artists compels us to treat them with respect. But there are many points on which a little advice may surely be given them. If a friend of our boyhood, long out of sight and mind, suddenly comes to the surface again, showing considerable degeneration in point of manners—putting his knife in his mouth or his feet on the table—one either dismisses him as a hopeless case or endeavours to mend his ways. We are impertinent enough to think of mending the ways of the Carl Rosa, if they are susceptible of mending by friendly criticism.

In the first place, then, the Carl Rosa took much too small a theatre; or, rather, having been driven into the Garrick, they had not rehearsed long or carefully enough before calling in the public to bear witness to the truth that they had been accustomed to buildings much more roomy. They felt cramped, and, with the exception of Mr. Hedmond, there was not a member of the company who did not go either to the one extreme of romping so irresponsibly about the stage as nearly to knock over the scenery at the back, and then nearly come over the footlights at

the front, or to the other extreme of standing woodenly, nervously, in a tottering attitude, in one part or another of the stage, like an old lady wanting to get down from the top of an omnibus and afraid to move lest she tumbles off. They were cramped, and either succumbed to fear or became reckless. Of course, this is a general criticism. There were moments when the most nervous singers seemed a little more at home; but these moments scarcely compensated for the many long minutes when they seemed anxious to go home. A certain amount of judiciously directed rehearsal would have averted these disastrous proceedings—proceedings which were disastrous, first, because they made an educated audience smile, and second, because they prevented the singers from doing justice either to the music they sang or to their manner of singing it. A singer cannot be expected to be a credit to his teacher when he makes his first appearance head first, as though he was under the impression that the stage was a swimming-bath and had dived daringly out of the wings. Apart from the defects in the singing attributable directly to the smallness of the stage, there were defects attributable to the smallness of the theatre. Most of the artists were much too generous in the amount of tone they distributed amongst such a necessarily tiny audience. They sang too loudly. One might almost have imagined they were singing into one's ear, so coarse did the quality sound, so crude was the breathing and the phrasing. All the little errors that lose themselves in a larger building before they have a chance of getting into the ears of the audience came straight to us in the Garrick, showing unmistakably that the artists should have listened to one another at the rehearsals and learnt the necessity of singing much more softly and in a much more restrained style. But all these defects would have counted for comparatively little, and might have been forgiven, but for what the critic of one of our weekly contemporaries called the provincialisms of Rosa singers. That the singers at Covent Garden are cursed with many nearly intolerable provincialisms we know only too well—often have we suffered excruciating agonies from them. The provincialisms of the Rosa folk are of a different kind: they have the unforgivable fault of being old-fashioned: they are the provincialisms which were affected at Covent Garden ten years ago. Nearly all the singers thought much too much of the high note (or, in the case of contraltos and basses, the low note) at the finish. They sang rapid songs—the waltz in *Romeo* was a notable instance—far too fast, hoping to bring down the gallery, and apparently oblivious to the fact that they were slurring over the difficulties, or dodging them altogether. They sang serious music with arch skittishness, or, in the case of the men, with a broad humour never dreamed of by the composer, and certainly much more in place in a circus than in an opera. Or they became sentimental and sham-religious when neither religiousness nor sentimentality was wanted. They thought less of beauty of tone than of power, and thus augmented the disagreeable effect resulting from the smallness of the theatre.

These faults seem trifling, but they were largely responsible for the difference between the degree of success the Carl Rosa Company might have had and the degree of success the Carl Rosa Company did actually achieve. Had the artists first of all become accustomed to their narrow surroundings so as to move with something approaching ease if not actual grace, and learnt to produce just enough tone to carry to the furthest part of the gallery—had they sung naturally, with none of the silly affectations which unfortunately please so many country audiences, and taken pains to phrase correctly and not to omit grace notes because the song was sung at too high a pace to get them in—had they thought more of the parts they were interpreting and less of tickling the ears of the gallery, which is in London the most cultured portion of the audience—had they attended to these things, those who attended one of the performances would certainly have wanted to attend the next. There remains one thing more to mention. It is unluckily true that for a company to get popularity in London, the press must be asked to advertise it by means of notices. Unless the dailies and provincial weeklies mention that the Carl Rosa Company is playing at the Garrick, nine-tenths of the London population will not become aware of the fact until it is too late. Well, we wish to ask Mr. Friend whether he took the necessary steps to induce the pressmen, the critics, to attend his opera? Mr.

Friend himself is all that is agreeable and courteous; but at this time of day, when the critics have more concerts—and many of them good concerts, too—than they can possibly attend, they do not care to scan the columns of the morning papers in search of the dates of performances. Within our knowledge the critics of the most widely-circulated papers only learnt from the advertisement columns that the Carl Rosa Company was singing in London. They went to the theatre, and were treated in the most gentlemanly fashion; but the same happened again at the next performance, and that sort of thing tires the most patient. We hope the hint will not be lost upon Mr. Friend. He cannot do without the critics; they can do perfectly well without him. If on his next visit he treats them as they are treated by other *entrepreneurs*, the Carl Rosa visit will be noised abroad, and ample audiences will result. If he treats them as they were treated during this visit, we fear a repetition of the experiences of this visit will result.

POPULAR CONCERTS.

ON February 1st, and on the previous Saturday, at the Popular Concerts, a portion of each programme was devoted to the music of Schubert. On the Monday Miss Liza Lehmann's "In a Persian Garden" was repeated, the vocalists being Miss Evangeline Florence, Madame Marian Mackenzie, Mr. Ben Davies, and Mr. Thomas Meux. M. Johannes Wolff led an excellent rendering of Beethoven's early quartet in c minor, and Miss Katie Goodson was heard in two pianoforte solos of Brahms. At the Saturday Concert on the 13th, a very large audience was attracted, the executants being Lady Hallé and Mr. Leonard Borwick, and the chief item was Beethoven's Kreutzer Sonata. Mr. Borwick gave as his solo Bach's Italian Concerto, and Mr. James Layland sang songs of Scarlatti and Dvořák with taste and refinement. Schubert's lovely quartet in G, Op. 161, was played by Lady Hallé and Messrs. Ries, Gibson, and Piatti. On Monday, 15th, Sgambati's quartet in c sharp minor, Op. 17, was a novelty of interest, being given for the first time at these concerts.—Schubert's fine quintet in c was given on Saturday, February 20th. Miss Adela Verne was the pianist and Madame Lena Law sang.

THE STRAUSS QUARTET.

MADAME ELSE MATHIS gave a concert at the Queen's Small Hall, on Saturday afternoon, February 13th, when she introduced the new quartet by Richard Strauss, whose fantastic piece, "Till Eulenspiegel," has lately drawn much attention to this composer. The quartet is, we believe, an early work, and it cannot be ranked among the best productions of the composer. The Andante, however, pleased by its broad passionate flow of melody. In other portions Strauss seems to have had ample materials, but has not always used them in the most musicianly manner.

QUEEN'S HALL SYMPHONY CONCERTS.

GOOD work has been done at the Queen's Hall by the splendid orchestra conducted by Mr. Henry J. Wood. At the second concert on Saturday, February 6th, a Wagnerian selection attracted a large audience. Indeed, Wagner, at the present time, may be said to be the most popular composer of any, the concert of the 20th being entirely devoted to his works. Wagner himself said his compositions could not be fairly judged by selections. But they are becoming increasingly popular. A symphony of the Russian composer Arensky was announced, but the band parts did not arrive in time for rehearsal, and Dvořák's "From the New World" symphony was given instead.—At the Symphony Concert, February 20th, Tchaikowsky figured prominently in the programme. Justice was done to the Russian composer, whose "Pathétique" symphony, his ballet music "Casse Noisette," and overture "L'Orage" were heard. Raff's orchestration of Bach's Chaconne in D minor did not entirely please. It is better to leave Bach alone.

QUEEN'S HALL CHOIR.

THE most successful performance recently given by the Queen's Hall Choir was Sir Arthur Sullivan's *Golden Legend*, on Thursday, February 4th. Mr. Randegger conducted the work with great spirit, and was so watchful of the choir that not a

single slip occurred. In fact, the choristers sang the "Evening Hymn" with unusually good intonation, and had to repeat it. Miss Thudichum, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. Watkin Mills, and Mr. Ranalow, were the principal vocalists. The steady advance of the choir is worthy of note, and it is creditable alike to the vocalists and the conductor. Mr. Randegger has taken great pains, and the result is most gratifying.

THE LAMOUREUX CONCERTS.

THESE orchestral concerts—the most interesting of their kind after those of Dr. Richter—are to commence on March 22nd, and it is curious on the part of a French conductor and Parisian orchestra, that the bulk of the Lamoureux programmes are made up from compositions by Wagner. Luckily for the performers and their leader, they will be interpreting Wagner to London audiences. Amongst other interesting items announced we find the "Jupiter" symphony of Mozart, the F major symphony of Beethoven, the D major of Brahms, and the D minor of Schumann. Several of the most famous overtures will be included in the scheme. Only one vocalist is announced, M. Bailly, who is to appear at the third concert. The series will be given, as before, at Queen's Hall.

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12 Songs
by
RICHARD GOMPERTZ.

(Augener's Edition No 8831 A to C.)

No 4.

"When I wander in the twilight."
„Wandl ich in den Wald des Abends.“

(H. Heine.)

The English words by Lady Macfarren.

Andante.

VOICE.  When I wan - der
Wandl ich in - den

PIANO.  *mp*

in the twi - light Thro' the wood's mys - te - rious shade,
Wald des A - bends In den träu - me - ri - schen Wald



By my side there wan - ders e - ver Thy sweet form, oh thou
Im - mer wan - delt mir - zur Sei - te Dei - ne zärt - li - che.



Reviews of New Music and New Editions.

Studies and Pieces contained in the Syllabus of the Associated Board of the Royal Academy of Music and the Royal College of Music for Local Examination in Music, 1897. Supplement to Syllabus B. Elementary School Examinations: Exercises by Schmitt, Major Scales, Broken Chord Passages; Studies by Czerny; Pieces by Beethoven and Schumann. (Edition No. 6129; net, 1s.) London: Augener & Co.

THE exercises and pieces in this book have been carefully revised and prepared for the use of candidates for the new elementary school examination mentioned above. It is complete in every respect, and apart from the special object of its publication, supplies teachers with sufficient material for a term's work. It always occurs to us that these examination books, in which all the studies and pieces are specially selected for a certain grade, form a capital library for training work in schools.

Petites pièces caractéristiques pour piano. Par GASTON BORCH. Op. 49. (Edition No. 6071; net, 1s.) London: Augener & Co.

THIS book contains four short characteristic pieces for the pianoforte, entitled, I. Chant de la Bergère; II. Sarabande; III. Le Hautbois du Berger; IV. Chanson et Danse norvégienne. There is no difficulty in recognizing the distinctly Norwegian spirit animating all four pieces, since there are few musically inclined people who do not know and appreciate at the fullest the charming smaller pieces by Grieg, with which these may favourably compare. Like those of that popular composer, they are lyric in style, touched with many a quaint turn both in the melodies and harmonic progressions. Take, for example, either No. I., the song of a shepherdess, or No. III., a simple pastorale or melody representing shepherds' music on the Schalmey. The simplicity of both lends an interest to them natural to this style of composition. The Sarabande, No. II., is a pretty piece of four-part writing, and in No. IV. the change from the song to the dance forms a happy contrast.

3me Valse Caprice for the Pianoforte. By GASTON BORCH. Op. 48. London: Augener & Co.

OF the several pianoforte solos which appeared among the novelties for February this one is the most brilliant and attractive. The composer knows how to write effectively for the instrument, and does so apparently without effort. The harmonies are well chosen, and there is plenty of life and spirit in the piece from beginning to end. We recommend it with confidence to the attention of pianists.

Abendlied (Evening Song). For the Pianoforte. By ARNOLD KRUG. Op. 62.

Walzer. For the Pianoforte. By ARNOLD KRUG. Op. 63. London: Augener & Co.

THE first of the above pieces for pianoforte solo is a "melody" in A flat major, with an accompaniment of broken chords for the right hand. For this reason it will gain the approbation of teachers, and as there is no difficulty of execution to overcome, it will be useful to players in the earliest stages of progress. The second piece (*Walzer*), although a degree more difficult, is still well within the range of those who are not advanced players. It partakes more of the style of a dancing waltz than is usual in salon music of this description. The

composer has given us two pieces which deserve commendation.

Ländlicher Tanz (Rustic Dance). For Pianoforte. By FRITZ KIRCHNER. Op. 690. London: Augener & Co.

THE above pretty little sketch of Kirchner's will be appreciated by young beginners. It is easy to read, easy to play, and, like all his pieces, has the merit of being just the kind of piece that juvenile pianists will render with satisfaction.

Legend from the Concertstück. For Violin and Orchestra. By S. COLERIDGE-TAYLOR. Op. 14. Arranged for Violin and Pianoforte by the composer. (Edition No. 7353; net, 1s. 6d.) London: Augener & Co.

WE have to compliment the composer, Mr. S. Coleridge-Taylor, on his effective transcription of the "Legend" from his concert piece for violin and orchestra, Op. 14—a romantic composition of an elevated character, powerfully harmonized—well deserving the appreciation of advanced players who possess sufficient experience and ability to interpret such a work. We fancy it would repay an artiste to render the "Legend" in public, either in the present version, or in its place along with the rest of the *Concertstück*, and we trust it may receive such attention as it fairly merits.

Six Easy Pieces for young Violinists. With Pianoforte Accompaniment. By ALFRED MOFFAT. (Edition No. 7525; net, 1s.) London: Augener & Co.

MR. MOFFAT'S six easy pieces for violin and pianoforte, entitled: "Evening Song," "Little Waltz," "Lullaby," "In the Gondola," "March," and "On the Swing," are intended for young beginners. The easiest keys only have been chosen, and the melodies themselves are of the simplest description. In spite of the large number of similar pieces with the same object already in print, these will certainly find a place in the teacher's repertory on account of their tunefulness. The author has deemed it advisable to finger every note of the violin part.

Six Easy Tone-pictures for Violoncello and Pianoforte. By G. GOLTERMANN. Op. 118. (Edition No. 7690; net, 2s.) London: Augener & Co.

THESE pieces are not new to violoncellists—they appeared some time ago in a folio edition, each piece separately. At that time we were very favourably impressed by their musicianly style, and since then their value as instructive pieces, apart from their melodious nature, has increased their popularity. Hence, no doubt, the publishers have seen the advisability of issuing this new and complete edition at a popular price. To those who are not already aware of the existence of violoncello music so easy and attractive, the name of Goltermann should be a sufficient recommendation.

Select Studies for the Viola, taken from the works of Campagnoli, Mazas, Corelli, Kreutzer, Spohr, Fiorillo, Wenzel Pichl, Rode, and Gaviniés; in progressive order, phrased, fingered, and arranged by EMIL KREUZ. Book I., 30 Elementary Studies in the first position, with accompaniment of a second Viola. (Edition No. 7657a; net, 1s.) London: Augener & Co.

A NEW series of five books of *Select Studies* for the viola, taken from the works of celebrated composers of violin music, promises to be a useful and entertaining collection, if one may judge from the contents, etc., of Book I., which made its appearance last month. It contains thirty studies by Campagnoli and Mazas—two acknowledged masters in this line of composition—with

accompaniment of a second viola, commencing with an exercise on the open strings, and proceeding gradually to elementary studies in the first position. The scales of C and F major in whole notes, and the intervals from a third to a tenth, also appear in the early part of the book. The second viola, intended for the teacher, is naturally a great support to a beginner, training the ear, and ensuring attention to the correct time of the piece, besides inducing the pupil to intonate correctly by force of example. The signs of bowing, etc., are fully indicated in three languages, and altogether there is no reason to suppose that the book will not give general satisfaction.

Alexis. A Cantata for Tenor Voice, with Pianoforte accompaniment and 'Cello obbligato. By JOHN CHR. PEPUSCH. A new arrangement by DR. CRUISE (of Dublin). Mayence and London: Schott & Co. DR. PEPUSCH was Handel's predecessor as organist and composer to the chapel of the Duke of Chandos, at Cannons, and he is said to have "retired gracefully" in favour of the younger master. Though not the equal of Handel, Pepusch was a skillful musician, and the Cantata under notice once enjoyed considerable favour. The music has quaint charm and simplicity, and well deserves revival. The work is fairly long, and, as Dr. Cruise himself suggests, may be cut: the cutting, whether of old or new music, is always a matter more or less dangerous; in this case, however, little or no harm is done. The arrangement by Dr. Cruise includes a pianoforte part written out from the original figured bass. He speaks of the *obbligatos* played in days past by Lindley, Elsner, and others. We conclude, therefore, that each performer made his own part, and that the present obbligato is from the pen of Dr. Cruise; it may be effective, though in places it is certainly modern.

Operas and Concerts.

THE CARL ROSA COMPANY IN LONDON.

The Carl Rosa Opera Company has lately been with us in London; and London, far from being set on fire, showed the greatest ignorance, or at any rate unconcern, about the presence of such distinguished visitors. We do not propose to mock and scoff at our visitors immediately after they have turned their backs. We think their visit a very excellent thing. It is good to have *Die Walküre* and *Die Meistersinger*—especially the latter—in English; it is good to realize that there are English artists capable of doing it. It would be good both for London and for the Rosa singers if they came oftener and stayed longer. The mere name they go under—the name of a man who did so much for English music, and did it in so wise a fashion—alone would induce us to treat them with kindness; and the fact that so many of them are genuine artists compels us to treat them with respect. But there are many points on which a little advice may surely be given them. If a friend of our boyhood, long out of sight and mind, suddenly comes to the surface again, showing considerable degeneration in point of manners—putting his knife in his mouth or his feet on the table—one either dismisses him as a hopeless case or endeavours to mend his ways. We are impertinent enough to think of mending the ways of the Carl Rosa, if they are susceptible of mending by friendly criticism.

In the first place, then, the Carl Rosa took much too small a theatre; or, rather, having been driven into the Garrick, they had not rehearsed long or carefully enough before calling in the public to bear witness to the truth that they had been accustomed to buildings much more roomy. They felt cramped, and, with the exception of Mr. Hedmond, there was not a member of the company who did not go either to the one extreme of romping so irresponsibly about the stage as nearly to knock over the scenery at the back, and then nearly come over the footlights at

the front, or to the other extreme of standing woodenly, nervously, in a tottering attitude, in one part or another of the stage, like an old lady wanting to get down from the top of an omnibus and afraid to move lest she tumbles off. They were cramped, and either succumbed to fear or became reckless. Of course, this is a general criticism. There were moments when the most nervous singers seemed a little more at home; but these moments scarcely compensated for the many long minutes when they seemed anxious to go home. A certain amount of judiciously directed rehearsal would have averted these disastrous proceedings—proceedings which were disastrous, first, because they made an educated audience smile, and second, because they prevented the singers from doing justice either to the music they sang or to their manner of singing it. A singer cannot be expected to be a credit to his teacher when he makes his first appearance head first, as though he was under the impression that the stage was a swimming-bath and had dived daringly out of the wings. Apart from the defects in the singing attributable directly to the smallness of the stage, there were defects attributable to the smallness of the theatre. Most of the artists were much too generous in the amount of tone they distributed amongst such a necessarily tiny audience. They sang too loudly. One might almost have imagined they were singing into one's ear, so coarse did the quality sound, so crude was the breathing and the phrasing. All the little errors that lose themselves in a larger building before they have a chance of getting into the ears of the audience came straight to us in the Garrick, showing unmistakably that the artists should have listened to one another at the rehearsals and learnt the necessity of singing much more softly and in a much more restrained style. But all these defects would have counted for comparatively little, and might have been forgiven, but for what the critic of one of our weekly contemporaries called the provincialisms of Rosa singers. That the singers at Covent Garden are cursed with many nearly intolerable provincialisms we know only too well—often have we suffered excruciating agonies from them. The provincialisms of the Rosa folk are of a different kind: they have the unforgivable fault of being old-fashioned: they are the provincialisms which were affected at Covent Garden ten years ago. Nearly all the singers thought much too much of the high note (or, in the case of contraltos and basses, the low note) at the finish. They sang rapid songs—the waltz in *Romeo* was a notable instance—far too fast, hoping to bring down the gallery, and apparently oblivious to the fact that they were slurring over the difficulties, or dodging them altogether. They sang serious music with arch skittishness, or, in the case of the men, with a broad humour never dreamed of by the composer, and certainly much more in place in a circus than in an opera. Or they became sentimental and sham-religious when neither religiousness nor sentimentality was wanted. They thought less of beauty of tone than of power, and thus augmented the disagreeable effect resulting from the smallness of the theatre.

These faults seem trifling, but they were largely responsible for the difference between the degree of success the Carl Rosa Company might have had and the degree of success the Carl Rosa Company did actually achieve. Had the artists first of all become accustomed to their narrow surroundings so as to move with something approaching ease if not actual grace, and learnt to produce just enough tone to carry to the furthest part of the gallery—had they sung naturally, with none of the silly affectations which unfortunately please so many country audiences, and taken pains to phrase correctly and not to omit grace notes because the song was sung at too high a pace to get them in—had they thought more of the parts they were interpreting and less of tickling the ears of the gallery, which is in London the most cultured portion of the audience—had they attended to these things, those who attended one of the performances would certainly have wanted to attend the next. There remains one thing more to mention. It is unluckily true that for a company to get popularity in London, the press must be asked to advertise it by means of notices. Unless the dailies and provincial weeklies mention that the Carl Rosa Company is playing at the Garrick, nine-tenths of the London population will not become aware of the fact until it is too late. Well, we wish to ask Mr. Friend whether he took the necessary steps to induce the pressmen, the critics, to attend his opera? Mr.

Friend himself is all that is agreeable and courteous; but at this time of day, when the critics have more concerts—and many of them good concerts, too—than they can possibly attend, they do not care to scan the columns of the morning papers in search of the dates of performances. Within our knowledge the critics of the most widely-circulated papers only learnt from the advertisement columns that the Carl Rosa Company was singing in London. They went to the theatre, and were treated in the most gentlemanly fashion; but the same happened again at the next performance, and that sort of thing tires the most patient. We hope the hint will not be lost upon Mr. Friend. He cannot do without the critics; they can do perfectly well without him. If on his next visit he treats them as they are treated by other *entrepreneurs*, the Carl Rosa visit will be noised abroad, and ample audiences will result. If he treats them as they were treated during this visit, we fear a repetition of the experiences of this visit will result.

POPULAR CONCERTS.

ON February 1st, and on the previous Saturday, at the Popular Concerts, a portion of each programme was devoted to the music of Schubert. On the Monday Miss Liza Lehmann's "In a Persian Garden" was repeated, the vocalists being Miss Evangeline Florence, Madame Marian Mackenzie, Mr. Ben Davies, and Mr. Thomas Meux. M. Johannes Wolff led an excellent rendering of Beethoven's early quartet in c minor, and Miss Katie Goodson was heard in two pianoforte solos of Brahms. At the Saturday Concert on the 13th, a very large audience was attracted, the executants being Lady Hallé and Mr. Leonard Borwick, and the chief item was Beethoven's Kreutzer Sonata. Mr. Borwick gave as his solo Bach's Italian Concerto, and Mr. James Layland sang songs of Scarlatti and Dvořák with taste and refinement. Schubert's lovely quartet in g, Op. 161, was played by Lady Hallé and Messrs. Ries, Gibson, and Piatti. On Monday, 15th, Sgambati's quartet in c sharp minor, Op. 17, was a novelty of interest, being given for the first time at these concerts.—Schubert's fine quintet in c was given on Saturday, February 20th. Miss Adela Verne was the pianist and Madame Lena Law sang.

THE STRAUSS QUARTET.

MADAME ELSE MATHIS gave a concert at the Queen's Small Hall, on Saturday afternoon, February 13th, when she introduced the new quartet by Richard Strauss, whose fantastic piece, "Till Eulenspiegel," has lately drawn much attention to this composer. The quartet is, we believe, an early work, and it cannot be ranked among the best productions of the composer. The Andante, however, pleased by its broad passionate flow of melody. In other portions Strauss seems to have had ample materials, but has not always used them in the most musicianly manner.

QUEEN'S HALL SYMPHONY CONCERTS.

GOOD work has been done at the Queen's Hall by the splendid orchestra conducted by Mr. Henry J. Wood. At the second concert on Saturday, February 6th, a Wagnerian selection attracted a large audience. Indeed, Wagner, at the present time, may be said to be the most popular composer of any, the concert of the 20th being entirely devoted to his works. Wagner himself said his compositions could not be fairly judged by selections. But they are becoming increasingly popular. A symphony of the Russian composer Arensky was announced, but the band parts did not arrive in time for rehearsal, and Dvořák's "From the New World" symphony was given instead.—At the Symphony Concert, February 20th, Tchaikowsky figured prominently in the programme. Justice was done to the Russian composer, whose "Pathétique" symphony, his ballet music "Casse Noisette," and overture "L'Orage" were heard. Raff's orchestration of Bach's Chaconne in d minor did not entirely please. It is better to leave Bach alone.

QUEEN'S HALL CHOIR.

THE most successful performance recently given by the Queen's Hall Choir was Sir Arthur Sullivan's *Golden Legend*, on Thursday, February 4th. Mr. Randegger conducted the work with great spirit, and was so watchful of the choir that not a

single slip occurred. In fact, the choristers sang the "Evening Hymn" with unusually good intonation, and had to repeat it. Miss Thudichum, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. Watkin Mills, and Mr. Randalow, were the principal vocalists. The steady advance of the choir is worthy of note, and it is creditable alike to the vocalists and the conductor. Mr. Randegger has taken great pains, and the result is most gratifying.

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The English words by Lady Macfarren.

Andante.

VOICE.

When I wan - der
Wand' ich in - den

PIANO.

mp

in - the twi - light Thro' the woods mys - te - rious shade,
Wald des A - bends In den träu - me - ri - schen Wald

By - my side there wan - ders e - ver Thy sweet form, oh thou
Im - mer wan - delt mir - sur Sei - te Dei - ne zärt - li - che,

dear — and tender maid. *tranquillo ed estress.* Can it
 zärt — li - che Ge - stalt. Ist es

p be thy white veil float - ing Or thine eye's — soft —
 nicht dein wei - sser Schlei - er, Nicht dein sanf - tes —

leggero e con moto
 glance that shines, — Can it be — a stray - ing
 An - ge - sicht. — O - der ist — es nur — der

poco cresc.
 moon. — beam, Break - ing through — the dark - 'ning
 Mond - schein, der durch Tan - nen - dun - kel

pines, _____ Can it be — a stray-ing moon - beam. _____
 bricht, _____ O - der ist — es nur der Mond - schein. _____

mf *dim.* *foco rit.*

Can — it be, — these tear - drops, fall - ing
 Sind — es mei - ne eig' - nen Thrä - nen

mp a tempo

On my breast — so soft, are mine?
 die ich lei - se fal - len hör'?

Or — art thou in — deed — be — side me,
O — — — der gehst du Lieb — — — ste wirk — — — lich

p

p

Oh — my love, and are they thine? Oh my
wei — nend ne — ben mir ein — her, wei — nend

dim.

love — and are they thine?
ne — — — ben mir ein — — — her?

pp poco rall.

molto tranquillo

ppp m.s.

m.s.

dim.

the discontinuance of these concerts after having reached the eleventh season, especially when, as at this particular concert, a fine performance was given of such a noble work as the "German Requiem" of Brahms. The Requiem was performed in English, Mr. George Holmes and Miss Evangeline Florence taking the baritone and soprano parts. Another work of Brahms—his pianoforte concerto in D minor—was played by Miss Fanny Davies in a style that could hardly be surpassed. Her performance was simply magnificent, and equal to that of any Continental pianist, however famous. Returning to the subject of Mr. Henschel's discontinuance of these concerts, it may perhaps be owing in some measure to the immense competition just now. A series like this can hardly keep pace with the flood of orchestral performances, the supply being likely ere long to exceed the demand, if it has not done so already.—Mr. Henschel gave a concert in memory of Wagner, and on Thursday, February 18th, a fine performance of Beethoven's *Eroica* symphony, and Madame Duma and Mr. George Clarke, an American baritone of talent, sang the closing scene from *Die Walküre*.

AMATEUR OPERATIC SOCIETY.

ONE of the dreariest operatic afternoons we have spent this season was at the Opéra Comique Theatre on Saturday, February 6th, when the so-called "Operatic Society of London" gave a performance of a work called *The Doctor of Alcantara*. It was said to have been played five hundred times in America—once was more than enough in London. The music was extremely commonplace, the story feeble and ineffective, and, as the performers were all amateurs, the representation was far from exhilarating. Mr. S. P. Waddington worked hard as conductor, but a harsh, scrambling orchestra, a tuneless chorus, and principals who had never learned to sing or act, made the efforts of this gentleman quite hopeless.

MISCELLANEOUS MUSICAL ITEMS.

THERE has been quite a rivalry amongst the musical exhibitions intended to mark the progress of music during the Queen's reign. But we are glad to perceive that the Crystal Palace is coming prominently into favour, and this is simple justice, for music has been well cared for during over forty years at the Palace. On Wednesday evening, April 28th, Professor Bridge will give an introductory lecture on "Sixty Years of Music," and the exhibition itself will open in May. We trust it will prove entirely successful.—English music is not entirely ignored in Germany, as a musical periodical recently stated. The latest instance of interest being taken in our composers was the performance at Cologne of a quintet for wind instruments, composed by Mr. Algernon Ashton.—Of the doings of the "Diva" at Monte Carlo we have lately heard a great deal; probably the news was of more interest to the popular *prima donna* herself than to those who care for the advance of good music. What chiefly excited the visitors at Monte Carlo was the performance of Donizetti's *Lucia* with Madame Patti as the heroine. A number of gushing French poets concocted a sonnet to Madame Patti, in which they compared her to flowers and stars, lauding her grace, beauty, and wit as only French versifiers can.—A new contrivance for beautifying the drawing-room pianoforte has been introduced by Messrs. Metzler & Co. The back of the instrument is turned into a secretaire. Composers who happen to be struck by a brilliant idea can, if they have a piano of this kind, easily prepare their musical fancies for publication.—The Stock Exchange Orchestral Society gave an excellent concert at Queen's Hall on Tuesday, February 9th.—The following evening the Royal Amateur Society, conducted by Mr. George Mount, ventured upon a Wagnerian selection, and, considering the performers were all amateurs, the music was given remarkably well.—Various pianoforte recitals and miscellaneous concerts have taken place, but for the most part claim no special notice.—The London Ballad Concert, given at Queen's Hall on Saturday the 13th, had for a novelty a selection of old English music, the players and singers being dressed in Elizabethan costume. Mr. Dolmetsch introduced a number of

old-fashioned instruments in vogue three centuries back, such as the lute, the viol da gamba, virginals, etc. Mr. Dolmetsch made appropriate remarks about them.—Mr. Theodore Werner, an excellent artist resident in Dublin, gave some recitals of violin music at St. James's Hall, and the Italian violinist, Signorina Tua, gave a recital showing that she is still a very refined and artistic performer. Her husband, Count Franchi-Verney, is in London, making inquiries about the system of teaching adopted at the Royal Academy of Music, Royal College of Music, and other musical schools and colleges. This is rather amusing, after the great reputation for teaching—especially of singing—Italy once enjoyed.—We shall have occasion to speak shortly of the new comic opera by Sir A. C. Mackenzie, produced on the 20th at the Savoy Theatre, where *The Mikado* has had a long run.—A new comic opera by Mascagni is to be the novelty at Covent Garden this year.—At the concert given by the Walenn family at Queen's Hall, a trio in A, by Paul Pabst, of Moscow, was played. The music, like the composer, is more German than Russian; a slow movement with an imitation of a tolling bell pleased most. The trio is dedicated to Rubinstein.

ACADEMIES.

THIS afternoon (March 1st) the Royal Academy of Music will give a chamber concert in St. James's Hall. The examinations for the Goldberg Prize will take place on March 8th. It is to be competed for by contraltos, and the prize is worth about £6. The competitions for the Llewellyn Thomas and Evill Prizes are announced for March 15th. The former is a gold medal for declamatory English singing, to be awarded to either a soprano or contralto. The latter is a competition of a similar nature, only for bass or tenor. The prize is a purse of ten guineas. On the 25th the Norman Salmond Prize of five guineas will be competed for by male and female students born in Yorkshire.

At the concerts given on February 3rd and 15th at the Royal College of Music, compositions by William Hurlstone and S. Coleridge Taylor, both students of the College, were played for the first time. The former has been studying there for the past three years, and the latter for five. Both have won open scholarships, and are pupils of Professor Stanford. A public concert will be held in St. James's Hall on March 19th.

A concert will be given by the students of the London Academy of Music in St. George's Hall on Saturday, March 13th, when there will be a presentation of diplomas to those candidates who passed successfully through the examinations held in January. A students' concert took place on February 26th. The yearly competition for scholarships was held in December last. Of those elected, seventeen were vocalists, ten violinists, and seven pianists. To give a list of the names would take up too much space.

The Guildhall School of Music has made a new departure with regard to the examinations held at the end of each term. Until lately, those to be examined have brought their own pieces for performance. This was really most unsatisfactory, as no standard could possibly be fixed by the examiners. Now, the names of the pieces are given in the syllabus. Another improvement is that the examiners will not be members of the school staff. Also elocution students can now compete for the Associateship of the School, which until last July was not permissible.

A students' invitation concert will take place at Trinity College on March 2nd.—On March 9th a Bach Recital for violin, viola, viola da gamba and pianoforte will be given by Messrs. G. and H. Saint-George.—The Queen Victoria Lectures will be delivered on March 16th and 17th by Dr. Philip Arnes, organist of Durham Cathedral.—A students' concert, including performances by the college choir, will be held at St. Martin's Town Hall on March 23rd.—The Costa Prize for quintet (pianoforte, clarinet, oboe, bassoon, and horn) has been gained by Mr. A. W. Ketelbey, L.T.C.L., Queen Victoria Scholar at the College for six years. The prize consists of a gold medal and ten guineas.

Musical Notes.

OF the new opera, *Messidor*, of MM. Zola and Alf. Bruneau, which was brought out at the Grand Opéra, Paris, on Friday, February 19th, we must speak next month. Judging only from the little we have read about it, we incline to think the talented authors have made a mistake this time.

THE production of the *Kermaria* of MM. Gheusi and Camille d'Erlanger at the Opéra Comique on February 8th is not likely to prove an event of much importance. M. Gheusi calls his poem "an Armorican idyll in three episodes, preceded by a prologue," and, through an interviewer, he has told the world that action is banished from his piece, that he has purposely avoided the dramatic aspect of his story, and that he would like his piece to be listened to with serious attention, as though the audience were in church. The result of the adoption of such principles may be guessed. *Kermaria* is as dull and tedious as any sermon, and though the composer professes to admire his coadjutor's work immensely, it does not appear to have inspired him with any music calculated to lighten the burden of his colleague's symbolical moralisings. There is a duet which may well dispute with the duet in Wagner's *Tristan* the honour of being the longest in existence, and there is some skilful orchestration, such as is so common nowadays that we think very little of it; but on the whole, *Kermaria* must be pronounced a failure by a young composer of ability. M. Carvalho will now proceed to prepare Wagner's *Flying Dutchman*, which is to be his next novelty. He has further undertaken to produce the opera *Le Drac*, by the brothers Hillemacher, lately produced at Carlsruhe under Mottl in a German version; but this work is reserved for next season.

It will hardly be believed that Schubert's great Symphony in C was performed at the Conservatoire Concert of January 17th for the first time in France! We trust that when M. Pougin has heard it a few more times, he will not say that the Andante is lacking in inspiration, and does not rise above the ordinary, which is also his present opinion of the Scherzo. He should discuss the symphony with his excellent confrère, M. Julien Tiersot, who understands and appreciates it.

At the Lamoureux Concert of January 31st the first act of Chabrier's posthumous opera, *Briséis*, was performed for the first time. Act I is all that the composer lived to finish, though the entire work is sketched. Beginning with a not very striking duet, the music rises with the entry of the chorus to a high degree of passion and grandeur; and the close of the act gave rise to a scene of extraordinary enthusiasm. Chabrier's *Briséis* is, by the way, a totally different person from Homer's.

At the third of the Grand Opéra Concerts on January 24th some fragments of an unproduced opera, *Ping-Sin*, by M. Henri Maréchal, were given, and a cantata, "Venus et Adonis," by M. Xavier Leroux. Neither of these made any particular impression, the former, because fragments of unfamiliar operas can never produce much effect; the latter, because the music seemed so violently out of character with the subject. The "Nuit de Noël" of M. Pierné, which had so much success at one of these concerts last year, was repeated with a similar result.

Two of the late Châtelet Concerts have been conducted by Herr Mottl, who led a number of the works associated with his name. M. Colonne has not been happy with his novelties—a poème symphonique "Dans la montagne," by M. André Gédalge, and an Episode Orientale by M. A. Coquard.

OUR countryman Mr. Harold Bauer, now residing in Paris, has lately given a recital at which he played a Toccata and Fugue by Bach (Tausig's arrangement!), Beethoven's Sonata in E (Op. 109), Schumann's Études symphoniques, and other pieces. His success was throughout brilliant, especially in Schumann's work.

M. EDMOND MISSA, a composer who has hitherto had but little success with his operas, seems to have made quite a hit with his last work, *L'Hôte*, a piece in three acts, produced at the Grand Théâtre de Lyons on February 6th. The libretto, by M. Michel Carré (the younger), founded on a tale by Paul Huguonet, is very good indeed, and furnishes another proof—if more proof were needed—how indispensable a good libretto is to the writing of a good opera. It is worthy of note that this piece was originally a play without words, and was performed as such, with music by M. Missa, at the Cercle Funambulesque. The authors thought they saw their way to develop the piece into a regular opera, and the event seems to show that they did not overrate their capacity.

THE new opera *Moïna*, of M. Isidore de Lara, is to be produced at the Monte Carlo Theatre on March 11th, with a brilliant cast, including Miss Van Zandt, and MM. Van Dyk, Maurel, Bouvet, etc.

FROM Brussels we hear of nothing but the extraordinary sensation produced by the performances of Miss Marie Brema at the Théâtre de la Monnaie. Thus far her rôles have been Ortrud, Dalila, and Orphée; and in all three her success has been unprecedented, both as singer and actress. As long as Miss Brema remains, no one seems to care whether M. d'Indy's *Fervaal* is going to be given or not.

THE management of the Royal Opera of Berlin loftily ignored the Schubert centenary altogether, and gave on the night of January 31st Lortzing's *Undine*, which had been revived a few days before. It is not so very long since the production of Schubert's *Häusliche Krieg* was proposed at this theatre; but the plan, if ever seriously entertained, seems to have been put aside. A report which has gone the round of the papers that the famous singer Betz was about to retire is declared to be without foundation. But as Betz is sixty-two, and has been on the stage for forty years, it is likely enough that the rumour is only slightly premature.

THE concert institutions of Berlin were somewhat less indifferent to the Schubert centenary than the managers of the Royal Opera; but even in the concert-room the celebration appears to have been somewhat perfunctory. The Kgl. Kapelle concert of January 29th included the *Rosamunde* overture, Symphony in B flat, and the last in C major. It does not appear that anyone sang any of the songs. At the concert of the Philharmonic Choir, under Herr Siegfried Ochs, the vocal element predominated, but the works performed were all familiar: 23rd Psalm, "Miriams Siegesgesang," "Tantum ergo," "Gesang der Geister über den Wassern," etc. Some minor institutions gave Schubert concerts, but on the whole, Berlin took the Schubert fever in a very mild form. But poor Schubert was not a Berliner, and had indeed no sort of connection with Berlin, which, perhaps, explains a good deal. The eighth Philharmonic Concert (February 8th) was distinguished by the production of two new orchestral pieces from the pen of a female composer, Fräulein Cornélie van Oosterzee (a name which seems to suggest a Dutch origin); the pieces are illustrations of two scenes in Tennyson's "Idylls of the King," "Elaine's Dream and Death," and "Geraint's Bridal Journey." They show some musical feeling and skill, but cannot be called remarkable. At this concert Fräulein Wietrowetz was the violinist. Berlioz's *Te Deum* was performed on January

18th, for the first time in Berlin, by the Sternsche Gesangverein under Prof. Gernsheim.

THE great edition of all Schubert's works, the publication of which has extended over twelve years, is at last completed by the issue of a supplementary volume, containing, apparently, works hitherto unknown or unpublished, but surely destined not to remain unknown much longer. The index includes two orchestral overtures, a Concertstück for violin and orchestra, a rondo for violin and string quartet, a trio for strings, several sonatas and single movements for piano, minuets, Ecossaises, etc., and some pieces of vocal music.

The Schubert Exhibition at Vienna was formally opened on January 20th by the Austrian Emperor in person. We have already spoken of the miscellaneous, and often irrelevant, collection of objects here brought together, but no doubt those visitors who will take the trouble to make a judicious choice of objects for inspection may here learn a good deal about Schubert and his friends, and his habits, etc., which could not easily be learnt elsewhere. The catalogue of exhibits includes 3,000 numbers, and has excellent illustrations and useful historical notices. It will no doubt be much sought after. The conception—and, to a large extent, the realization—of the scheme of the exhibition is said to be due to Herr Karl Glöck, librarian to the city of Vienna.

WE take from the *Signale* a few little-known statistics relating to performances of Schubert's works at the Hofoper of Vienna: *Die Zwillingsbrüder*, a farce with music, was first played June 14th, 1820, and was performed six times, after which it was laid aside till 1882, when it was revived in a somewhat altered form and played four times. In 1821 Schubert wrote an air and duet to be interpolated in Hérold's opera *La Clochette*, and they were sung at the eight performances of the opera with much success. The opera *Der hässliche Krieg, oder Die Verschworenen* was not produced till long after his death, October 19th, 1861, and in about a year it was played fourteen times. In November, 1872, it was revived in the new opera-house, and up to the end of 1881 had twenty-five performances, making about forty altogether. This piece has been given in several other towns, and up to the present time is the only piece of Schubert's which can be said to have any success on the stage. Two other stage works, *Die Zauberharfe* and *Rosamunde*, were played during Schubert's lifetime at the Theater an der Wien. These figures seem to imply that Schubert had some chance afforded him of gaining theatrical success; if he could have had the same opportunities of letting the world hear his symphonies, his sonatas, his masses, his chamber music, his part-songs, the course of his life might have been very different. If the two fragments of the B minor could have been performed when they were written, in 1822, should we now have to talk of the "Unfinished"?

THE long-talked-of dramatic "Märchen," *Die Königskinder*, by Ernst Rosmer, with music by Humperdinck, was at last produced at the Hoftheater of Munich on January 23rd, and with very great success. There was much curiosity as to who "Ernst Rosmer" might be, the name being unknown in dramatic circles, and the audience were considerably surprised and amused when Herr Humperdinck appeared in front with a young lady, *petite* and fair, who was recognized as Frau Elsa Bernstein, the daughter of the well-known and highly-esteemed musician Herr Heinrich Porges. Humperdinck's music seems to partake a good deal of the nature of an experiment. A large part of it is of the kind known as "illustrative" or "accompanying" music, but it is always original, appropriate, and very skilfully treated. Among the parts of

more decided musical form are the two preludes, which have already been played in several German towns, a love-scene in the first act, and a death-scene at the close. The general opinion is that the work is quite worthy of the composer, even if it does not add to his reputation.

HERR POSSART, the director of the Residenz-Theater of Munich, is continuing his praiseworthy scheme of giving Mozart's operas as Mozart intended them to be given, and not as adapted to modern tastes. On February 3rd he produced the *Entführung aus dem Serail*, with new scenery and costumes, the period chosen being the end of the last century. Unfortunately, the old difficulty, that of finding singers capable of singing the music properly, cropped up as prominently as ever: the only two artists who could sing their parts being the two ladies Frl. Bianchi and Schloss. Several movements—generally omitted nowadays—were restored, while the Turkish March, which it has become the fashion to play before Act 2, was omitted, as not having been written by Mozart for the opera. The edition of the score published by Jul. Rietz was used for the music, and the performance was conducted, with the utmost care and respect for Mozart's intentions, by Herr Richard Strauss.

A POSTHUMOUS work by the late Alex. Ritter, in the form of a symphonic poem, entitled "Kaiser Rudolph's Ride to the Grave," has been performed at one of the Symphony Concerts at Munich. Frl. Hertha Ritter, a daughter of the deceased, also sang several of her father's songs. The Chorverein, conducted by Herr Porges, has given a second performance of Liszt's *Christus*, a work which shows some signs of growing in favour.

IT is reported that the Berlin concert-agent, Herr Hermann Wolff, is organizing for next year such a Beethoven Festival as has never before been given. He proposes to perform, in the course of three weeks, the whole of Beethoven's works. For the dramatic works, *Fidelio*, *Egmont*, *Ruins of Athens*, etc., he appears to have secured a promise of the co-operation of the Royal Opera Company, and for the other works he hopes to have the help of the Philharmonic orchestra, the Philharmonic choir, the Stern'sche Gesangverein, and a large number of the most distinguished instrumental and vocal performers. But, after all, is such a festival worth organizing? It is unnecessary for instruction, and too long for pleasure.

HERR GUSTAV MAHLER, the well-known Kapellmeister of the Hamburg Theatre, will cease to hold that post at the conclusion of the present season, and his place will be filled by Herr Carl Gille, Capellmeister of the Schwerin Theatre. Where Herr Mahler will go is not stated.

A MARBLE bust of Mme. Schumann has been presented by Herr M. N. Oppenheim to the Museumgesellschaft of Frankfurt, and placed in the small concert-room of the Saalbau, where, on January 23rd, 1891, she made her last appearance as a public performer, playing the piano part in her husband's E flat quartet.

TWO vocalists from England have been making a sensation at Vienna. Mr. Ben Davies, who, indeed, is no stranger there, and Mlle. Camilla Landi, who was, but who, nevertheless, sang herself into the favour of the Viennese in very short time. Some critics say that her singing reminds them so much of the lost Alice Barbi, who retired on her marriage a year or two ago.

THE past month has been exceptionally barren as regards the production of new operas in Germany. We find only two to record: *Die Braut von Cypern* (The Cypriote Bride), by G. Kulenkampf (Schwerin: January 31st); and *Polemkin an der Donau*, a lyric comic opera by Ugo Afferni, produced at Annaberg, also on January 31st. Both works were favourably received. Giordano's opera, *Andrea Chénier*, has been translated

into German, and given at Breslau and (of course, we might say) at Hamburg with much success. At Pesth it was less favourably received.

HANDEL'S *Hercules* was sung, for the first time it is said, at Leipzig on January 17th, by the chorus of the Riedel-Verein, and with the help of soloists from other towns. The version of Dr. Chrysander was used—indeed, this version of both *Hercules* and *Deborah* seems likely to become the standard one throughout Germany. The "old robber's" *Samson* was given by the Cecilian-Verein at Frankfurt, and the part of the blind hero enabled Herr Vogl, the famous Munich tenor, to show that he is as much at home in the music of Handel as of Wagner. The same may, perhaps, be said of our own Edward Lloyd—but of how many other tenors?

HERR MAX PAUER, at present one of the best-known teachers of the piano at the Conservatoire at Cologne, has accepted an invitation to fill a similar post, vacant by the death of the late Dionys Pruckner, at the Stuttgart Conservatoire.

AT a late concert of the Gesangverein of Bonn, Professor Joachim, besides playing several pieces, conducted a new overture of his own, composed for the German Emperor's birthday, which is described as a solid and effective composition.

HERR IGNAZ BRÜLL, the Viennese pianist and composer, appeared at a concert at Frankfurt, and considerably astonished his audience by playing Brahms' difficult piano concerto in D minor in quite masterly fashion. Herr Brüll generally plays his own music, which is in a very different style from that of Brahms' concerto. His own orchestral serenade in F, a pleasing composition, was performed on the same occasion, together with Schubert's "Tragic" symphony in C minor, and a new *scena* for baritone voice and orchestra by a talented amateur, the Landgrave Alex. Frederick of Hesse.

DRESDEN ranks with Berlin as one of the places where the Opera took no notice of the Schubert Centenary, and this is the more strange because not long ago Dresden gave the very first performance of Schubert's operetta *Der vierjährige Posten*. However, the occasion was sufficiently well celebrated in the concert-room, where, indeed, it is best done. A new string quartet in C sharp minor, by Felix Dräseke, has been played by the Rappoldi Quartet; it is chiefly remarkable for the contrapuntal treatment. A new ballet, "Struwpeter," has some pleasing music by Heuberger, but the pantomime part did not give satisfaction.

THE fifth Swabian Musical Festival, to be held at Stuttgart, May 15th-17th, will be conducted by Herr Richter, assisted by Herr Aloys Obrist.

SCHUBERT is not the only composer the centenary of whose birth is to be celebrated this year. Italian papers remind us that November 25th will be the centenary of the birth of Donizetti, and the city of Bergamo, where he was born, is preparing to celebrate the event. A monument to the composer, by the sculptor Jerace, will be unveiled, and some festival performances will be given. It is to be feared that, outside Italy, Europe will not greatly concern itself with the Donizetti centenary. Fifty years ago few persons would have dared to give Schubert a place even by the side of Donizetti—but now?

WE translate the following from the Leipzig *Signale*:—"The scene of Mascagni's new opera, *Iris* (or *Iride*), is in Japan, and the music also has a Japanese character. The maestro has studied Japanese melody in works sent to him by the Japanese Embassy in London. The opera begins with a Hymn to the Sun (the *motif* of which recurs in several variations), and further, contains some dances. The first performance of *Iris* will take place, not at Milan,

but in London—[at the Savoy? *M. M. R.*—for, as Mascagni declares, the public of Milan is hostilely disposed towards him."

MR. ARNOLD DOLMETSCH gave one of his interesting concerts of old music played on ancient instruments, at Florence in January. It is reported to have "attracted the most cultured and intelligent section of the public."

THE Bach Society, founded at Rome two years ago, has actually given a performance of the Mass in B minor, conducted by Sig. Alessandro Costa. True, the performance, as was to be expected, left a good deal to be desired, but that it should have been given at all is wonderful enough for once. Another Society, the Cecilian Academy, has given Haydn's *Seasons*. Nor are the instrumental performances less astonishing than the choral. The quintet-parties of Sig. Gulli and Sig. Sgambati give excellent renderings of the works of Beethoven, Brahms, Dvorák, Saint-Saëns, etc., and, to crown all, there are the admirable orchestral concerts of the Società Romana, conducted by Sig. Pinelli. Those who go to Rome and wish to do as the Romans do, may learn from this what sort of concerts they will be expected to patronize. But if this sort of thing goes on, what will become of the old Italian opera?

ANOTHER juvenile prodigy has entered the field. His name is Paolo Polleri, his age nine, and his instrument the piano. He is first heard of at Genoa, where he played Mozart's concerto (the "Coronation"), to the astonishment of the listeners.

The production of the *Götterdämmerung* at Zürich on February 4th places that town amongst those where all the parts of the *Ring* have been given. It is now contemplated to give a complete cycle some time in the spring.

There was quite a glut of famous tenors at St. Petersburg in January: at the Italian Opera Tamagno, Masini, and De Lucia; at the National Russian Opera, Van Dyk and the popular Russian tenor Figner. Nor were the sopranos of Western Europe unrepresented, for at one theatre was Miss Sibyl Sanderson, at the other Mme. Sembrich. A host of other non-operatic virtuosi were also at the Russian capital: Josef Hofmann, Herr Auer, Mme. Essipoff, and Prof. Erdmannsdörfer. Among the new works produced at that time were Glazunoff's fifth symphony and Arensky's suite *Silhouettes*, both of which, thanks to the enterprise of Mr. Robert Newman and Mr. H. J. Wood, have already been heard in London.

The Wagnerite performances at the Metropolitan Opera House of New York are not altogether a success. In *Siegfried*, the Brünnhilde of Mme. Melba was so inadequate as almost to amount to a *fiasco*, and she was replaced at the next performance by Mlle. Litvinne, who, though better, is still but a very mediocre Brünnhilde. The other members of the cast—the two De Reszkes, Hubbenet (?), Castelmarty, Bispham, and Mlle. Olitzka—were satisfactory as singers, but hardly as actors. In *Tristan*, Jean de Reszke was obviously unwell, and Mlle. Litvinne could not do justice to the part of Isolde. Mme. Melba is said to be so much disappointed by her failure that she proposes to cancel her engagement and return to Europe. One can only wonder at the want of judgment that chose her for a part so obviously unsuited to her style. Mlle. Calvé appears to be the most successful star of the company. Mme. Teresa Carreño has given two or three concerts with extraordinary success, and the young violinist Hubermann has been quite the rage. His eight concerts were all attended by crowded audiences.

DEATHS.—Miss Edith Wynne (Mrs. Agabeg) died at Kensington on the 24th of January. Although she had

practically retired from public singing for some eight years, she had in her active period made herself so well known and so greatly esteemed that one seems to miss her more than we should many singers who are still prominent. Born in Wales in 1842, and trained as a singer—first by Mrs. Scarisbrick, of Liverpool, and afterwards at the Royal Academy—she became known as a singer about 1864, and for nearly ten years from that time she had an almost unrivalled reputation as a singer of what we may call the classical—as distinguished from the royalty—ballad. Those who, like the writer, remember her in her prime, will probably agree that in such songs as Schubert's "Young Nun" (to name one example) she has never since been equalled in this country.—Mr. T. E. Mann, the well-known horn-player, died last month. England has not very many really good horn-players, and Mr. Mann's services were therefore in great demand.—M. Castelmarty, a French bass singer of repute, died on the stage of the Opera House at New York on the night of February 10th, while playing the part of Lord Tristan in the opera of *Martha*. He first appeared in England in 1873, and has sung here most years since. Though of no particular distinction either as a singer or an actor, he was an eminently useful artist.—Carl Grammann (born 1844 at Lübeck), who died at Dresden on January 30th, was the composer of some half-dozen operas which had quite respectable success in their day: *Melusine*, 1875; *Thurselda*, 1881; *Das Andreasfest*, 1882; and two one-act pieces, *Ingrid* and *Irrlicht*, both at Dresden, 1894.—Antonio Bazzini, the eminent violinist, composer, and Director of the Conservatoire of Milan, died on February 10th. Born at Brescia in 1818, he early displayed great talent for violin playing, and fortunately was able to go to Leipzig to study, where he acquired a taste for classical music and for a classical style of playing which honourably distinguished him from most of the *virtuosi* of his country. He then spent many years in Paris, and in 1864 returned to Italy. In 1873 he became Professor of Composition at Milan, and in 1880 Director of the Conservatoire. His chief works were written in late years, and include a symphonic poem, *Francesca da Rimini*; two overtures, "Saul" and "King Lear," some choral psalms, five quartets, and a quintet for strings. These are all compositions of great merit.

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